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## New Literature

### BOOKS

KEKULE VON STRADONITZ, R. *Die griechische Skulptur*. Zweite Aufl. Mit 161 Abbildungen. Berlin: G. Reimer, 1907. Pp. 394. M. 4.

Though primarily intended as a descriptive catalogue of the archaic sculptures in the Berlin Museum the excellent sketches of archaic and fifth-century sculptures make this volume a handbook of Greek sculpture. It is clear and reliable. The reproductions are an improvement upon the first edition. Indexes of artists' names and of the originals and casts described have been added.

KINGERY, HUGH MACMASTER. *Three Tragedies of Seneca*. With an Introduction and Notes. New York: The Macmillan Co., 1908. Pp. x+310. \$0.60 net.

Intended for college students. The plays chosen are *Hercules Furens*, *Troades*, and *Medea*.

LEFEBVRE, GUSTAVE. *Fragments d'un manuscrit de Ménandre*. Le Caire: Imprimerie de l'institut français d'archéologie orientale, 1907. Pp. 220.

Contains an uncial reproduction, an edited Greek text, the old fragments of the plays included, and a French translation. The editor has been assisted by Maurice Croiset.

LIPSIUS, J. H. *Das attische Recht und Rechtsverfahren mit Benutzung des attischen Prozesses von M. H. E. Meier und G. F. Schömann dargestellt*. Zweiter Band. Erste Hälfte. Leipzig: Reisland, 1908. Pp. 235-459. M. 8.

The Introduction discusses the classification of lawsuits. This Part is devoted to public suits, section 1 treating special forms of public suits, section 2, public suits with reference to their content. The last twenty years have brought a large increase in new material, and this, as well as the literature which has accompanied it, is handled with the author's well-known skill and thoroughness.

RICHARDS, HERBERT. *Notes on Xenophon and Others*. London: E. Grant Richards, 1907. Pp. xii+357. 6s.

Contains a number of short articles dealing with the text, vocabulary, and syntax of Xenophon's minor works, with special reference to the question of their genuineness. Some notes on the other works of Xenophon and a miscellaneous collection of articles on other Greek authors are also included. Most of the material is reprinted from the *Classical Review*.

THOMPSON, F. E. *A Syntax of Attic Grammar*. London and New York: Longmans, Green & Co., 1907.

A new edition of the work first published in 1883. The book has been rewritten in the light of recent investigations in syntax.

### ARTICLES

ARNIM, H. VON. Neue Reste von Komödien Menanders. *Zeitschrift für die österreichischen Gymnasien* LVIII (1907), pp. 1057-81.

Gives the full text, over 500 lines, of the *Epitrepontes*, as published by Lefebvre, with nine pages of notes explanatory of suggested readings.

GARDINER, E. N. Throwing the Javelin. *Journal of Hellenic Studies* XXVII (1907), pp. 249-73.

A continuation of the author's studies in Greek athletics, furnishing a valuable supplement to Jüthner's *Antike Turngeräthe*. The use of the firmly attached ἀγκύλη or amentum is an invention of European peoples, while the detached throwing strap or throwing-stick is known in various other quarters of the world. The Greeks always used the ἀγκύλη, its omission on vase-paintings being due to the artist's carelessness or to the wearing away of faintly drawn lines. Two methods of throwing are distinguished—one for throwing at a mark, the other for throwing for distance, usually with a blunt javelin. The latter contest is the one that formed part of the pentathlon.

PERDRIZET, PAUL. Die Hauptergebnisse der Ausgrabungen in Delphi. *Neue Jahrbücher für das klassische Altertum* XXI (1908), pp. 22-33.

Neolithic instruments prove the age of the settlement. Connection with Minoan Crete is shown by a stone mouth of a lion or dog, a bronze piece of armor, and double axes. The end of the Mycenaean period is represented by pottery and other remains. The temple is of the fourth, not the sixth century. The high development of Ionic art is splendidly represented, especially by the Athenian treasure house. The most striking find was the bronze statue of a charioteer. The inscriptions contain very valuable historical material. It is concluded that Pausanias' description was based upon a personal visit.

STAHL, J. M. Ueber irrealen Wunschsätze bei Homer. *Rheinisches Museum* LXIII (1907), 615-18.

Three alleged cases of unfulfilled wish introduced by ἐλ γάρ (*Il.* viii. 366; *Od.* iv. 732, xxiv. 284) are only unreal conditions. In the second case γάρ is causal, in the other two it is concessive = *freilich*, a use noted elsewhere by the author.

STEELE, R. B. Temporal Clauses in Cicero's Epistles. *American Journal of Philology* XXVIII (1907), pp. 434-49.

An elaborate study of temporal statements under the heads: I. Antecedent; II. Contemporaneous; III. Subsequent Action; IV. *Cum* Constructions. A table of statistics gives the occurrences of the different particles and the tenses used with them.

WILAMOWITZ-MOELLENDORF, U. VON. Der Menander von Kairo. *Neue Jahrbücher für das klassische Altertum* XXI (1908), pp. 34-62.

Gives summaries of the *Heros*, *Perikeiromene*, *Samia*, and *Epitrepontes*, translations of passages from the last two, explanatory comments, and literary criticism. The MS is not a scholar's edition, for scholia and *παρεπιγραφαί* are lacking. Though minor errors are numerous, serious corruptions in the text are rare. There are no choral songs, only trimeter and tetrameter verse. The number of actors was hardly limited to three, but the *quarta persona* does not speak. The new Comedy, as a literary type, is far more remote from modern taste than Greek tragedy. Thorough knowledge of the language is needed to appreciate the fineness of the style.

WILSON, H. L. A new Italic Divinity. *American Journal of Philology* XXVIII (1907), pp. 450-55.

Deals with the inscription *SACRO-MATRE MURSINA* on a bronze strainer found near Cortona in 1906 and now in the archaeological collection of the Johns Hopkins University. After considering various possibilities the author is inclined to believe that beneath the word *Mursina* there lies either a local or a personal name. The goddess, whoever she was (possibly wholly unknown to us, possibly one of the well-known deities, whose usual name has been omitted, e. g., *Fortuna* or *Minerva*), derived the name *Mursina* from the fact that she was worshipped at a place called *Mursa*, or in a temple built by the *gens Mursia*.